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EXHIBITIONS—PAST AND TO COME

♣ John Lambert, W. M. Chase, P. Moran, George Gibbs, and A. Stirling Calder are the jury of admission and hanging committee for the Art Club's forthcoming exhibition of water-colors and pastels in Philadelphia, which is to open in the gallery of the Club March 19th, closing on April 15th. A gold medal will be awarded for the best work in water-color. Only original works by living artists, not heretofore publicly exhibited in Philadelphia, will be accepted for this exhibition—the fifteenth in the Art Club's series. The water-color exhibition of the Academy of the Fine Arts and the Philadelphia Water-color Club is to open on March 26th and remain on view until April 21st, following. This display will include original works in water-color, miniature, black and white, pastel and drawing. In addition to the usual awards, Charles W. Beck, Jr., has offered a prize of \$100 for the best work in the exhibition that has been reproduced in color within a twelvemonth past. The jury of selection includes Hugh H. Breckenridge, Thomas P. Anshutz, Blanche Dillaye, Elizabeth Shippen Green, Emma Lampert Cooper, and Thornton Oakley. George Walter Dawson, Albert Paul Willis, and Violet Oakley will serve as the hanging Committee. ♣ Following the Chicago Artists' exhibition at the Art Institute, the Chicago Architectural Club proposes to hold a national exhibit, which is expected to be of importance, both from an artistic and practical standpoint. Invitations have been extended to all prominent architects in America to



MUSIC OF THE SEA—PANEL FOR WALDORF-ASTORIA
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take part, and mounted drawings, plaster models, and reproductions and terracotta designs already are beginning to arrive. The exhibition will occupy the east wing on the second floor of the Institute. The exhibition will open March 29th and continue until April 8th.

✱ The Duke of Aosta opened the art exhibition at Naples. From a hasty inspection of the rooms, one notices good portraits, some studies, fine marines, the usual landscapes. The most striking work is the large canvas by Cammarano, representing a poor poet in a small, squalid room, reading his poem to a sad but appreciative companion. The soft and elegant portraits by Tuosi, two others by Portlione, a number of pastels by Mancini, especially "A River," and two beautiful suggestive marines, are also worthy of note, together with three vigorous pastels by Passaro, landscapes by Cortese, and a strange, audacious pastel in green by Di Giuseppe, with other works by Filoso, Capuano, and Della Monica. As to the sculpture, there is little that is remarkable, a "Masasaniello" by Doroi, and two delicate compositions by Rossi.

✱ The second photgroaphic salon of the Federation of Photographic Societies opened recently at the Art Institute, Chicago, under the auspices of the Chicago Camera Club. The exhibit comprised 350 pictures and had already been seen at the Corcoran Art Gallery in Washington and the Carnegie Art Gallery in Pittsburg. The pictures were selected by a jury composed of the leading artists of the country. The following Chicago artists had specimens of their work on exhibition: Louis Albert Lamb, Sara W. Holm, Solon L. Gates, Walden W. Shaw. D. H. Brookins, A. W. Engel, J. L. Rosenberger, John Countesan, and lastly George W. Power.



THE DANCE—APOLLO AND THE MUSES—PANEL FOR WALDORF-ASTORIA
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MURAL PANEL
By Frederick König

✿ By reducing the number and variety of its exhibits, the Architectural League, in its twenty-first annual show at the Fine Arts Building, 215 West Fifty-seventh Street, New York, was able to present a more distinctively architectural collection than usual, though the allied arts and some of the art crafts were well represented. Decorations for public and private buildings in this country have greatly increased in number in the past few years, and the exhibition reflected recent activity in this important department.

✿ The San Francisco Art Association holds its spring exhibition at the Mark Hopkins Institute, March 15th to April 12th. The Association offers one prize of \$100 for the best picture.

✿ For the opening exhibition of the Pennsylvania Academy of Fine Arts in Philadelphia there was arranged a display of portraits by American painters beginning with the earliest, in particular a group of Gilbert Stuarts that it is claimed has not been surpassed. The names of West, Vanderlyn, Peale, Rush, Inman, and Sully figured extensively, and the originals included some of the men and women famous politically and socially during the early days of this republic. It was fitting that the academy should inaugurate the second century of its career with a show of such historical importance.

✿ The Pennsylvania Academy of the Fine Arts, sent to London a small, but representative group of modern American paintings to be shown in the annual exhibition of the International Society of Sculptors, Painters, and Gravers, which was opened in the gallery the first week in January. The collection included "Mother and Child," by George De Forest Brush; "Pathetic Song," by Thomas Eakins; "People at Breakfast," by Edmund C. Tarbell; "The Signal of Distress," by Winslow Homer; "The Little Hotel," by Joseph DeCamp; "Girl at Piano," by Theodore Robinson; and "Sheep Pasture," by Henry W. Ranger. The Pennsylvania Academy of Fine Arts

announces that it has purchased for its permanent collection, the work entitled, "Man-Cub," by Alexander Stirling Calder.

✿ The Arts and Crafts Society of Indianapolis, which was organized and incorporated in June last, opened its rooms November 21st, for what has proved a very successful sales exhibition. Although the enterprise is the culmination of a gradually growing artistic enthusiasm in Indianapolis, articles of vertu were drawn from all over the country and from the Orient. Among things from far away may be mentioned jewelry designed and made by Mrs. Mott-Smith Bird of San Francisco, Newcomb pottery from New Orleans, Van Briggles pottery from Colorado, bayberry candles from New England, Irish lace, Cordova crystal, jewels set by Francis Barnum and Jane Carson of Cleveland, and a linen and lace altar-cloth from South America. Some of the local exhibits were copper work by Edward Buchorn, illuminating by Miss Evalene Stein, miniature modeling of heads by Miss Helen Hibben, and miniature portraits by Miss Bessie Whittridge. An embroidery studio in one of the upstairs rooms contained the skillful needle-painting of Mrs. M. A. Murphry from designs by Miss Mary Williamson of California. Some of this work took medals and diplomas at both the Columbian and the Louisiana Purchase Exposition. The Arts and Crafts is to be a permanent feature in Indianapolis.

✿ Both Munich and Nuremberg are preparing to celebrate fittingly the centennial of Bavaria as a kingdom, with exhibitions of art and industry upon a grand scale. The display at Munich will include an historical review of the art events in the city's history — the founding of the Pinacotheks, the building of the new palace, and of the new residence part of the city. The important part that Bavaria has played in national art through her encouragement of painting and sculpture under Ludwig I., and of Richard Wagner and his music under Ludwig II., will be made the pretext for imposing ceremonies. Nuremberg will devote herself largely to showing the prosperity brought about



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By Ernst Stöler

by industry, although as the home of Dürer and Hans Sachs the art element will not be lacking. Every effort will be made to insure success.

✱ The Peoria Art League gave a free exhibition of paintings in their rooms in the Peoria Public Library building, in December. This exhibition continued for ten days. Some sixty pictures, all this year's work of the members of the league, were shown, embracing a wide variety of subjects and handling.

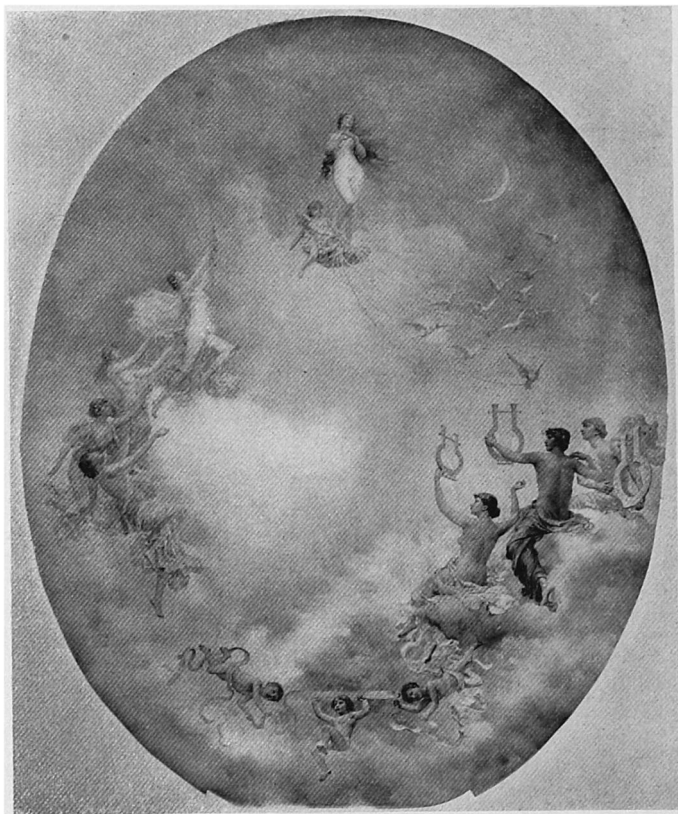
✱ The State Art exhibit held at Logan, Utah, was one of the finest collections art ever made in the state, both as to the number and merit of the pictures on exhibition. Nearly every artist in the state was represented in the collection. The pictures, numbering about one hundred, were hung in the gymnasium at the Brigham Young college and occupied nearly the entire wall space. The largest collection was the ten prize pictures secured by the state as a result of former exhibits; then followed collections by the older local artist. J. F. Harwood had several, but his French "Flower Girl" attracted most attention. Wesley Browning's "Landscape" was highly praised. John Haffen had several fine pictures. J. B. Fairbanks' "Harvest Scene in Utah County" was very popular with all visitors as was his "Sea Coast" picture. H. L. A. Culmer had several fine pictures. Edwin Evans, Green Richards, M. M. Young, A. B. Wright, Alice Merrill Horne, Ida Savage, J. H. Moser, Mrs. E. L. Sloan, Mrs. Skidmore, and J. Leo. Fairbanks were other contributors.

✱ The work of Jonas Lie has been noted by art critics for several seasons past, but, as time is needed to make a new artist known, the casual visitor to the recent exhibition of Mr. Lie's landscapes in the Pratt Institute gallery has but little idea of the kind of work he was going to see. The paintings selected for the exhibition fulfilled the promise of Mr. Lie's reputation. They were essentially true to nature, but they were nature simplified. The superfluous and the confusing was left out. They were picture-symphonies, possessing strength or motive, beauty of color and form, and artistic selection.

✱ An art event of importance was the private view of the works of William Morris Hunt, in the town hall of Milton. All the world of art and fashion in both Boston and Milton appeared, says a Boston correspondent. Hunt formerly lived in the pretty and exclusive suburb, and as nearly all his paintings were owned by the wealthy and cultured class in the community — such people as Mrs. Malcolm Forbes, J. T. Coolidge, Jr., Dr. H. C. Angell, Miss Olivia Bowditch, Peter C. Brooks, Mr. George Wigglesworth, Mrs. H. N. Slater and others — it was not difficult to procure a good number of his works.

✱ In the gallery of the National Arts Club, in Thirty-fourth street, there was recently shown an exhibition of photographs of the American Indians of the Far West that represent practically eight years in this field by E. S. Curtis of Seattle. While these photographs are not without the pictorial qualities that are so conspicuous in the work of the modern camera artist their chief claim to general interest lies far above their merely technical

charm, for they present and preserve the varied life, customs and religious ceremonials of a dying race. Mr. Curtis's enthusiasm has caused him to



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travel in search of his subjects from Southern California as far north as Alaska and over into Siberia, but the pictures hung on the wall included only those of the more purely American Indians.

✿ The Museum of Beaux Arts at Marseilles is enlarging its gallery, and creating a section of decorative art. Mlle. Marquis d'Oiron has just given the Museum of Niont six tablets enameled with the arms of the Rochechouart-Mortemart, coming from the Chateau d'Oiron and formerly belonging to Mme. de Montespan.